



# ART. GÔT. BEAUTÉ

FEUILLETS  
DE  
L'ÉLÉGANCE FÉMININE  
PARIS

*The following houses have  
contributed to the present issue :*

Beer	7, Place Vendôme
Bernard	33, Avenue de l'Opéra
Dœuillet	24, Place Vendôme
Doucet	21, Rue de la Paix
Drecoll	136, Avenue des Champs-Élysées
Georgette	9, Rue Anber
Martial & Armand	10, Place Vendôme
Molyneux	5, Rue Royale
Jean Patou	7, Rue Saint-Florentin
Philippe & Gaston	120, Avenue des Champs-Élysées
Paul Poiret	27, Avenue Victor-Emmanuel III
Premet	8, Place Vendôme
Worth	6, Rue de la Paix
* * *	
Eliane	24, Rue de la Paix

## ART - GOUT - BEAUTÉ

FEUILLETS DE L'ÉLÉGANCE FÉMININE

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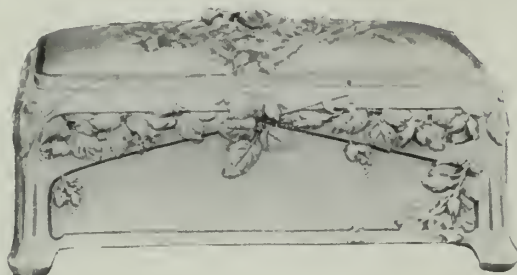


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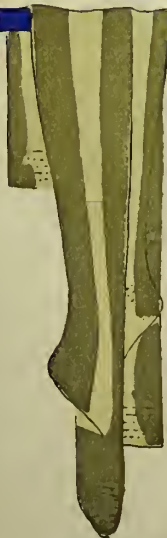
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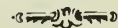


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# ART. CÔTÉ. BEAUTÉ

FEUILLETS DE L'ÉLÉGANCE FÉMININE

## MODES OF THE MOMENT

Though the Parisienne has hardly finished nibbling the *marrons glacés* and sweets that accompany the New Year wishes, she has already begun to plan an escape from the social burden of making a round of calls, by migrating to one of the beflowered refuges that line the shore of the Mediterranean between Cannes and Menton. Only those women who keep to the old traditions, and those of the official world whose smartness is beyond question, remain in Paris. Out of doors, the city presents a picture of zigzag reflections of lights on the wet pavements, and a tangle of motor-cars. The brilliantly lighted salons are pervaded by a hothouse atmosphere in which the flowers are represented by wonderful calling and dinner dresses.



FRIVOLITÉ.— Orchid "Fascination" A. G. B. satin dinner dress with velvet flowers to match. Dœuillet

CORRIDA.— Gold and red lace evening dress trimmed with black "Banjo" A. G. B. crepe embroidered with gold. Drecoll

RÊVERIE.— Black satin crepe fourreau covered with a tunic of écreu lace. Doucet

### Materials in Fashion

Afternoon dresses, like those for dinner, are generally made of some kind of crepe, such as *Ida*, *Miranda*, *Miramar*,



HINDOUE. — Gold and violet, Cambodian lamé evening dress.

Paul Poiret

VOGUE. — Black velvet, evening dress with collar of silver guipure and diamonds.

Georgette

all belonging to the A. G. B. collection, to which should be added Guétaria and Astrabad, the latest creations of the same firm. Among the satin crepes that diffuse the light and cast a brilliant sheen over the whole figure, *Milbourg* and *Beauté* enjoy the greatest amount of favour, without prejudice to the real satin called *Fascination*, no doubt because it fascinates us and fulfils our desires. These supple, silky and luminous materials cling to the flexible feminine figure, set it off and reveal its

slightest movement. Their delicious appearance and wonderful qualities are valuable asset to the great dressmakers and a continual source of delight to us.

## A Parisian "At Home"

My experience of dressmakers and their different styles and my knowledge of all the new materials, which I see as soon as they come out, enabled me to pick out five especially remarkable toilettes at an "at home" given by that pretty and witty Parisienne Mme. de C... One of these creations was by Molyneux, another by Drecoll,



PETIT SOIR. — Evening dress of black chiffon trimmed with velvet flowers to match.

Dœuillet



two by Premet and a fifth by Beer. I should explain that the very smartest women, the cream of Parisian society, are to be seen at Mme. de C...'. Comtesse de M...ion made a sensation with her Molyneux dress of white A. G. B. crepe du Maroc embroidered with crystal beads. Baronne de M...guy,



BACCARAT. — Ruby-red "Ida" A. G. B. crepe casino dress embroidered with beads to match.

Dœuillet

Art - Goût - Beauté



Black velvet afternoon mantle embroidered with red and trimmed with fur.

Dœuillet

TRIOMPHE. - Mantle for afternoon calls: mauve and gold lamé trimmed with fur.

Jean Patou

OLYMPIQUE. - Afternoon mantle: black cloth and black satin trimmed with tiger-skin.

Worth

who wore "Samourai", a three-piece by Drecol, was dazzlingly beautiful. After taking off her small coat of black cloth embroidered with gold and trimmed with fur, she looked slenderer than a lily, her figure being sheathed, so to speak, in black *Milbourg* satin crepe. Comtesse de L...tyc, in a "tout-aller" by Premet — black rep with a white collar and a red leather waistband — wore a *sautoir* of wonderful pearls. Much attention was paid to a young American also dressed by Premet in "Veuve Joyeuse" — black and red ottoman set off with black and white embroidery.

The dress by Beer — green *Miranda* crepe



DÉSIR DE FEMME. — Pink "Beauté" A. G. B. satin crepe dinner dress embroidered with crystal beads.

Georgette

DÉSIRABLE. — Dinner dress of silver lamé and blue chiffon.

Worth

the dining-rooms of the smart hotels, where the cream of cosmopolitan and of French society mingle. One sees the same people at the principal embassies, where the dinners are particularly *recherché*. In the rest of society the dinners are characterised by a more charming intimacy and a less official character than they will assume after Lent. I see a great many satin crepe dresses, lace and lamés. Quantities of pearls and diamonds are worn, in the shape of diadems, necklaces and bracelets. Almost everywhere the women, on leaving the table, produce their cigarette cases, generally marvels of the goldsmith's craft, and proceed to smoke.

de chine with red trimming — was worn by one of our greatest poetesses, who looked more graceful and beautiful than ever.

## Dinner-Table Scenes

Countless dinner-parties are being given, but soon will come the exodus towards more favoured climes, and then we shall hear the first rumours of what is doing on the Riviera. In the meantime, brilliant scenes are to be witnessed in



TOURBIS. — Calling dress of green crepe de chine and black ottoman with grey embroidery.

Beer





*White laineage mantle embroidered with white and green chenille.*

Worth

### Two creations by Drecoll

*SAMOURAI. — A three-piece made of black "Milbourg" A. G. B. satin crepe and a small black cloth mantle embroidered with gold and trimmed with fur.*



*ON COMMENCE. — A tailor-made of red woollen material resembling Scotch plaid.*

Drecoll



MAH-JONG. — Silver and pink lamé evening cloak.  
Philippe et Gaston

DRAGON. — Full evening dress of black velvet and gold lamé.  
Paul Poiret

shorter and shorter all the time. The fashion has spread so quickly that a reaction is sure to occur soon. The materials chiefly in favour, and likely to remain so for a long time to come, are A.G.B. crepes and flexible woollens of the cashmere kind. In regard to evening toilettes, there is a tendency to revert to velvets and printed and cut pannes, which remind us of the dresses of our grandmothers' time. You also see a great variety of sheeny "Fascination" satins and transparent chiffons, of such a lightness and airiness as never before was

## NOTE

*The majority of society women wear a tailor-made or three-piece, very simple and sporty-looking, all day. The dressmakers complain of this and put it down to a mere caprice, whereas in reality it is a gentle hint that incomes are not rising in proportion to the prices of frocks.*

## Some main points

Dresses are becoming



GRAZIELLA. — Dinner dress, forming a fourreau, of silver lamé, covered with crepe georgine embroidered in silver.

Doucet





Two creations by Molyneux

MODEL 104. — Afternoon dress of black velvet embroidered with coral beads.

White A.G.B. crepe du Maroc dress for calls, embroidered with crystal beads.

firms to bring in the Directoire style have not met with much success, as I have before had occasion to remark. At teatime the other day, however, at one of the smart Paris hotels, I saw one of the leaders of fashion boldly wearing a dress that was unmistakably inspired by the period in question, and quite pretty enough to make us like it. The skirt and jacket were of black cloth, the latter being drawn in at the waist. It had large lapels, and the white

known. As to colours, those most in request are various shades of red, ranging from very pale currant to that of the fruit when it is beginning to ripen ; warm and luminous straw tints, skyblue, pink and mauve. There is less black than before, but plenty of white.

## The Directoire style again

The attempts made by some



MIGNON. — White "Ida" A. G. B. crepe afternoon dress with velvet let in.

Bernard

TRENTE & QUARANTE. — Pleated black crepe de chine casino dress, fringed with red.

Dœuillet

satin waistcoat was indescribably smart. At a recent evening party given by *the* fashionable painter of the moment, two charming women ventured to suggest this style in dresses which, though quite different, were equally pretty. One was made of *Fascination* and the other of lace. These dresses formed an amusing contrast, one by Vionnet, made of cloth of silver, the skirt widening out all the way down to the bottom and having wide and harmonious pleats. The corsage was made entirely of small pieces held together by seams each of which was accentuated by a line of brighter silver. The waist, in its natural place, added to the effectiveness of the outline.

ROSINE.

Drawings by Colette, J. Dory,  
Mariotton, Mana and Vitrotto.



DE CI, DE LA. — *Calling dress*: apple green woollen material striped with brown and red.

Martial et Armand



LE POTACHE. — *Black rep dress* for general wear with white collar and red leather belt.

Premet



DÉCADENCE. — *Black velvet evening mantle* trimmed with grey fox.

Premet



The forthcoming appearance of the spring dresses once more draws attention to the vexed question of protecting the new designs which, as soon as they are brought out in Paris, are copied in the most shameless way. One of the principal worries of a leading couturier is to protect his inventions against pirates.

Few people realise the loss that is sustained by a dressmaking firm when a successful design is imitated. Going to law is of very little use, and, even when the plaintiff obtains a verdict, the judgment is usually given in such delightfully subtle terms that the defendant can leave the court, feeling as happy as if he had won his case.

It is a great pity that the law should give so little protection to an industry so essentially charming and Parisian, which brings so many millions of francs into the country every year. The competitor who makes his way into the premises of a rival firm and takes advantages of the confidence shown towards him to buy drawings and models, copy them, and sell the dresses as if they were his own design, deserves to be looked upon as a thief and to be treated as such. Legislators, who are justly severe in cases of literary plagiarism, ought to defend dress creations against piracy.



BÉATRICE. — Black "Guétaria"  
A. G. B. crepe calling dress with  
cashmere embroidery.

Jean Patou



AMOUR AMOUR. — Afternoon  
dress of A. G. B. "Astrabad"  
crepe in two shades of royal blue.

Jean Patou



ERMITAGE. — Ermine cloak  
for evening wear forming herring-  
bone.

Philippe et Gaston



SCŒURS JUMELLES. — Black "Georgine" A. G. B. crepe calling dress trimmed with ruby velvet ribbon.

Martial et Armand

RELAI. — Nut-coloured "Miranda" A. G. B. satin crepe calling dress with lingerie collar.

Martial et Armand

or two shell-shaped arrangements, or a soft Lavallière bow, either with or without fringe. In front, put very high, is the Louisa XV bow, which rather reminds one of the propeller of an aeroplane. Some « troussés » have a very sporting-looking flat bow at the back of the neck.

The same varied combinations are observable on dresses : flat bows at the encolure and bottom of the waistcoat, a little bunch on the shoulder, a slip-knot on the hip, cockades and puffa arranged cascade-fashion on the panels and at the back ; a Watteau bow or a loose creole knot on the shoulders. Instead of looking out-of-date, these fanciful notions have a charming and delightful effect on the slender modern figure.

## Some Revivals...



The fashions of to-day have revived some features of that polished age the eighteenth century. Never before has anyone seen so many bows and puffs on nearly every part of the feminine costume.

The butterfly bow, with its four wings of ribbon, tulle or lace, is perched on the top of the hat, no matter what the shape of the latter may be. At the side of the brim we find the windmill bow or the « Fron-deuse » with one



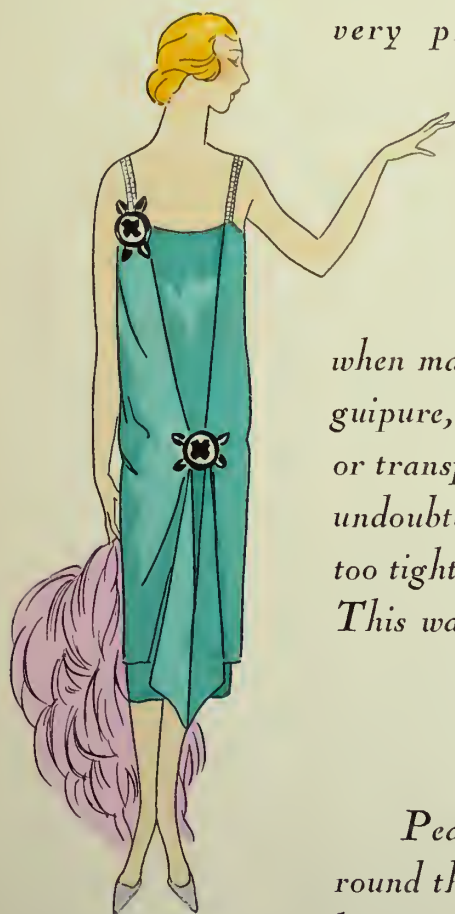
VEUVE JOYEUSE. — Black ottoman walking dress trimmed with black and white embroideries.

Premet



## FORECASTS...

The line is changing gradually, and I should not wonder if some unexpected developments took place in the spring. Skirts are being made shorter, and they fall at the back and sides in a characteristic manner. Furthermore — I wonder if this is a hint at the return of the *Directoire* style? — the «*empiècement*» round the shoulders and neck and under the arms is taking a more and more prominent place. It is very pretty



TURQUOISE. — "Guétaria"  
A. G. B. crepe evening dress.

Premet



Art - Gout - Beauté

PECCADILLE. — Green  
"Miranda" A. G. B. calling  
dress, trimmed with red  
passementerie.

Beer

GRISÉTIÉ. — Mouse-grey  
"Ida" A. G. B. crepe calling  
dress embroidered with braid  
to match.

Bernard

when made of  
guipure, lace

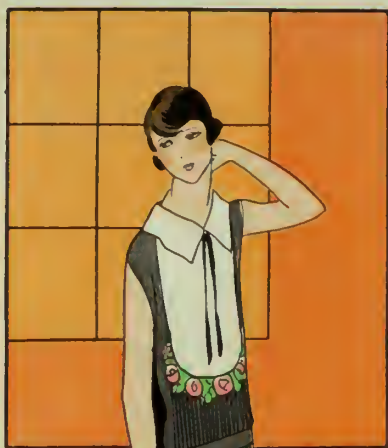
or transparent crepes with skilful contrasts of colour. It will undoubtedly have to be balanced with a broad waistband, not too tightly stretched, or even draped, so as to break the line. This waistband may perhaps be put higher than the hips.



## JEWELLERY...

Pearl necklaces are worn very long. One row is close round the neck, and the rest is arranged with studied carelessness into a loop which falls between the bare shoulders.

For day wear, it is the correct thing to wear the «*sautoir*» of pearls with one row close round the neck and



PROLOGUE. — Black and white  
"Miranda" A. G. B. crepe dinner  
dress embroidered with small roses.

Beer

comb. But for these additional the line would not possess that infinite variety and wealth of differences in which the art of the couturier finds expression — an art which finds still further variety of effect in the colours and materials employed.

Pleats and tucks reflect the light in all sorts of different ways and give infinite variety to the combinations created by the designer's imagination.

They need nothing more to make them charming but the fairy fingers of our clever workgirls and such perfect materials as the crepes, satins and all other creations of A. G. B.

LUCIE NEUMEYER.

two ends crossed over the shoulder, one hanging down in front and the other behind. To show that this is intentional, and that no accident has happened to the necklace, each end has something to finish it off, such as an odd pearl, a diamond, emerald, sapphire or amethyst, or simply a modest cornelian — another caprice.

The rage for rows of pearls shows itself even on the wrist, in combination with quantities of other bracelets.

∴

#### PLEATS AND TUCKS...

To put life into the very simple line of the modern costume, dress-makers are using pleats, large and small, flat, waved, accordion, organ-pipe and chain, and tucks with or without heads, single or double, with ruches, and honey-

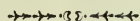


SULTANE. — Full evening  
dress of silver and gold  
lamé.

Doucet



## ABOUT LACE



The fairy Lace holds gentle sway over the world of fashion, and all our master dressmakers satisfy her caprices. In addition to Alençon laces, either natural colour or dyed peach, orchid, apricot or Parma violet, which are put on fine lingerie, Beer, Callot, Philippe et Gaston, Molyneux and others are using blond or dyed Malines in harmony with the materials. They are let into the silky crepes so as to form crossed entredeux, tunics, empiècements, bands and edgings with flat, cut-out or rounded flounces.

Plain or ochred Alençon is successfully used by Redfern and Drecoll for the collars and facings of their afternoon dresses. An edging of Alençon lace also appears on the tiny handkerchief that is stuck coquettishly into a small hip pocket.

For evening wear the correct thing is flat Venetian lace in plain gold or silver or dyed to any of the fashionable colours, or metallic Malines.

With these adornments smart women wear crepe shawls with long knotted fringes, these shawls being arranged either like scarves or in squares. They are edged with modern designs of flowers worked in gold, silver or copper or in many-coloured silks with threads of gold or silver, in imitation of ancient embroideries.

All these evidences of refined taste, which are extremely pleasing to the eye, are due to RACINE, who may be called the Grand Master of lacework. His embroideries and parures are made specially and solely for the leading dressmakers. His creations of good taste and French Art are not sold to private individuals, as RACINE does not care to see these delicate things become too common.



LUCIFER. — Ruby velvet evening dress with gold guipure tunic, Racine lace.

Beer

ENTRE - NOUS. — Black "Milbourg" A. G. B. satin crepe fourreau, with Racine lace tunic to match.

Dœuillet

## THE PROMISE OF SPRING

\* \* \*

The line this spring will be characterised by a simplicity worthy of an ancient Greek statue. Its sobriety is softened by the subtly feminine choice of the materials.

The best houses are paying considerable attention to rich brocades. For instance, N° 20.257, which is brocaded and waved, and is made with a cordonnet in the modern embroidery style, is a good specimen of the materials now used for dresses, dress-mantles, tailor-mades and between-seasons garments.

For evening wear, pride of place is held by the supple gold and silver lamés.

Among those most frequently shown are the Lamé Zèbré N° 20.222, for dresses, garments, linings for sumptuous furs, coiffures and details of *parures*, and the Lamé Irisé N° 20.310,

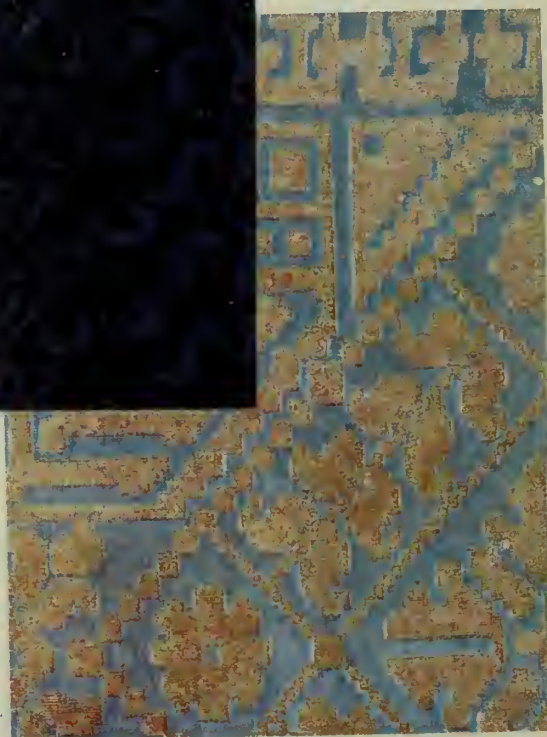


20.222 - Lamé Zèbré  
A.G.B.  
Width 36 inches

on which the round portions of the design stand up in relief, the result being a great variety of light and shade and effective contrasts. These materials harmonise wonderfully with the Tanagra-like appearance of the modern woman and also with the filmy effects of the lace so frequently worn. The favour with which they have been received show how great will be the spring demand for very smart materials.



20.257 - Façonné ondulé  
A.G.B.  
Width 59 inches



20.310 - Lamé Irisé A.G.B.  
Width 36 inches





### Creations by Eliane

5. BRIGITTE.- Black taffeta cap and bag; scarf of black crepe marocain embroidered in gold, silver and rust-brown.

4. LE VISON. - Cigar-brown felt and vison toque. Scarf of crepe marocain to match and umbrella with carved wooden handle.

1. L'INFANTE.- Black satin and feathers with a jet ornament.

2. Persian turban of nigger-bead taffeta embroidered with reddish green and old blue; bead tassels; band to match.

# AFTERNOON TEA

by Clément Vautel



*Every day, between 5 and 7 p. m., half a million Parisiennes receive communion in the form of tea and cakes.*

*It is an observance, and one might go so far as to call it a sacrament or even a religion.*



*Nicole is one of these 500,000 drinkers of hot water, and nothing in the world would induce her, even for a single day, to neglect this custom, which is undoubtedly more important to her than all the others.*

*The other day we were talking about the "great day" on which the anarchists and the Bolsheviks and the rest of the "ists" hope to bring about the final ruin of existing institutions, and Nicole remarked that she did not care, so long as it did not take place at tea-time!*

*Five o'clock is essentially the woman's hour because it gives such admirable opportunities for gossip and tittle-tattle and talk about nothing in particular.*

*Nicole of course never goes to any tea-place except the one that happens to be in fashion. There is a new one every year, but the surroundings never change. You always find the rooms decorated in the same Louis XVI style, more or less modernised, the same conceited, absent-*



*mindèd and tyrannical attendants, the same hot water, the same plum cakes and the same pastry, not to mention the same band, the same jazz and the same lonely man waiting for a girl who has not the slightest intention of coming.*

*Nicole spends some delightful times in this highly Parisian tea-room, where people chatter in every language under the sun. She feels that the overhead lighting makes her look her best. She tells all sorts of stories to her women friends, who are themselves so busy chattering that they do not pay much attention to her. She names all the celebrities in the room, and calmly asserts that the young man solemnly eating a cake in the corner is the Prince of Wales.*



*"Yes, indeed, my dear, and I am certain he would bow if he saw me. We danced together at Deauville!"*

*Unfortunately the Prince of Wales—if it is the Prince of Wales—does not raise his eyes but proceeds to devour another cake.*

*Nicole also is a good customer. In spite of her doctor's advice and the danger of getting fat, she manages to get through at least half a dozen cakes in a sort of casual way as if she did not really care about them.*

*The feminine appetite at tea-time is frightful. O pale and soulful beauties of the romantic epoch, where are you now?*

*In the evening, when she sits down to table, Nicole will assume an angelic air and remark to her husband:*

*"I'm not hungry. Don't you think dinner is an unnecessary meal? It would be much better for you if you just ate a little salad, like me!"*

*And if her husband objects, the conversation soon becomes somewhat acid. Tea is said to affect feminine nerves.*



*CLÉMENT VAUTEL.*

## FEMININE FOOTWEAR

✦ ✦ ✦

While retaining a line of great simplicity, Fashion cultivates refinement of details to an unprecedented extent. Never has so much attention been paid to what are called the accessories of feminine attire.

Shoes, for instance, have attained a degree of luxuriousness hitherto unknown. Cinderella's slipper would cut but a poor figure in comparison with the little shoes of to-day, made of gold and silver lamé, brocaded satin, embroidered and beaded velvet, hand-painted plush and printed brocade, such as are now in favour for evening wear.

These delicate marvels not only match the toilette but borrow its materials, its tone, its ornaments and its styles. Even the heels have incrustations of precious metals, mother-of-pearl, paste diamonds and precious stones arranged in chessboard patterns, designs or monograms. Some lacquered heels are decorated with miniatures.

Shoes for day wear are stitched and seamed to an extraordinary extent and are no less precious than the others. We have said good-bye to the substantial shoe and the high upper. Henceforth the skins of lizards, snakes and crocodiles, dyed, silvered, gilded and *batiké*, will be the favourite materials of the chic shoemaker for his afternoon, carriage and dancing shoes. Deerskin and kid are printed and worked up in all sorts of ways, and patent leather assumes the tints of the rainbow.

The shapes are exquisite, with a steady tendency towards the very pointed toe. The general style is a semi Louis XV with ingeniously contrived openings. Such creations seem to be made expressly for the feet of fairies. One wonders where this craze for refinement in foot-wear will stop.

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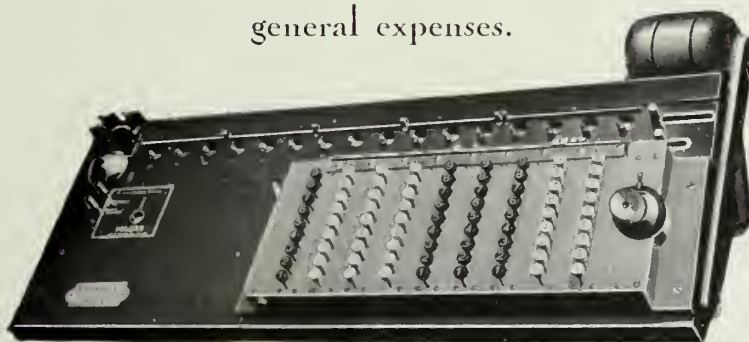


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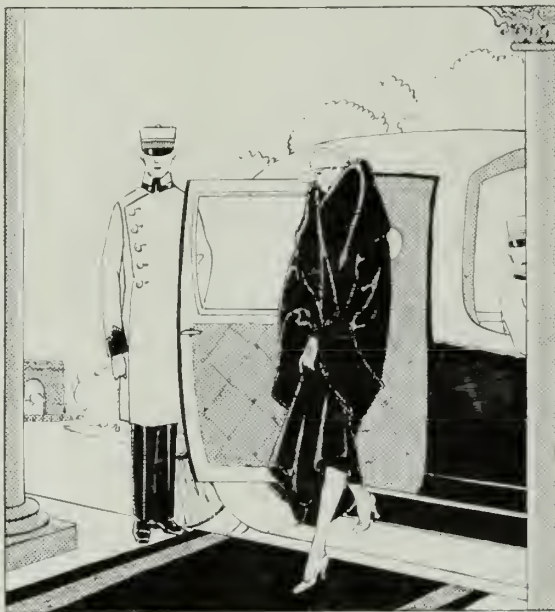
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